Although people seldom argued a point but argued round it, they sometimes found a solution to the problem they were evading by going round in ever increasing circles and disappearing into the centre ... of the circle from whose periphery they had evasively spiralled out.

—Paul Scott

The pattern of Paul Scott's novels is vast and varied. If we take an analogy from painting it can be said that Paul Scott began to paint on a small canvas, but later on expanded it to such an extent that it attained an epic scale. From *A Male Child* Paul Scott has developed into a master craftsman. In the majority of the novels Indian setting controls the pattern.

The pattern of *The Mark of the Warrior* deals with the training of Ramsay as a warrior in India. It is simple, uncomplicated and straight - leading to the death of the warrior in a heroic endeavour on his part in rescuing drowning colleagues in a military tactical parade. From this simplicity the writer has progressed in later novels where he has
woven a multicoloured pattern with a variety of characters as well as incidents. The canvas of The Raj Quartet is colourful as well eventful. The pattern of The Corrida at San Feliu is a bit more complicated. The historical, geographical and themetic pattern of The Alien Sky, The Birds of Paradise, Staying On and The Raj Quartet exposes the shortening of whiteman's shadow on the subcontinent.

The Birds of Paradise is a simple novel. The pattern of the novel is unfolded in prospect and retrospect. The image of the birds of paradise remains in the centre and is an inseparable part of the woven structure of the novel. It can be divided into several narratives. The major part of the novel is a play of memory of Dillon Conway. The first part of the book is an evocation of that childhood, recalled in middle age. Like all old memories it has patches that are lit up in brilliant clarity, parts that are shadowy and uncertain. These years emerge with the vividness as well as strangeness of a dream - that brings in the pride and splendour of princely India. The second part shows the vanishing glory of princely India, with that Conway's dreams are blurred and in the end all illusions are stripped entirely away. In this way the pattern of the book is something like that of an autobiography and a travelogue. On the
The themetic pattern of *The Alien Sky* is the end of the Raj, and its effect on the British people in India. In June 1947 the British people learn that they are no longer the rulers of India. Soon they would be aliens in the land they had to come to regard as their own. On people like peroxided army-widow Cynthia Mapleton, liberal minded Tom Gover, whose roots in India went deep, his voluptuous wife Dorothy and the young American who coveted her, the effect is shocking and intense. In the transformation of a nation, the way of life of a group of individuals is dramatically and rudely uprooted. With that Paul Scott shows sudden bursting of passions into flames.

In *The Chinese Love Pavilion* a man called Saxby has disappeared in Malay and a Chinese merchant who had collaborated with the Japanese during the war has been killed. It is suggested to Tom Brent that these two events might be connected. He accepts the task of looking for Saxby as he had known the man before the war and had passed some time with him in Bombay. The search begins in the small town of Bukit Kallang. The story is told in such a fashion that one is borne along the current effortlessly. The pattern is that of a detective story. In the hunt the narrator comes
across the diary of Saxby. This diary is full of oriental ideas about life and renunciation. Saxby is impressed by Buddhism.

The Corrida at San Feliu (1964) has a complicated pattern. There we come across the autobiography of a novelist named Thornhill. In the same autobiography there are more than one version of a novel that he is writing. Before the completion of the novel the novelist Thornhill drives into a swollen river and kills himself, as he did not want to "turn up in disgrace" as his creations Bruce and Thelma Craddock had done in his novel. So it is a novel about a novelist writing a novel within a novel - a kind of successful experimental novel. In this novel Bruce and Thelma are substitutes for Thorhill and Myra. The novel presents an interplay between fact and fiction. Thornhill's personal problems are given expression in the problems of his creations and interpreted in terms of the corrida - life is a bullfight, man in the world is equated with the bull in the arena. Paul Scott's plots are poetic. They are not sequential. A semblance of sequence is maintained, but it is dissolved and reorganised with the help of reminiscence, exploration of the "real" event. At first glance The Corrida at San Feliu appears dislocated. In this novel the writer has interwoven complicated sequence of episodes to bring out the psychological reality in human character. The
pattern appears many coloured due to the similarity in the lives of Craddocks and Thronhills, and Thornhill and the bull in the arena. It is dazzling to find meaning in the life and struggle of the metador, the bull as well the imagined writer Thornhill. The novel is so heavily loaded with ore that much may be missed at first sight. It is brilliantly conceived and exquisitely realized. It is a work of stunning technical merit.

The pattern of *The Raj Quartet* as well as a few other novels is public, simple and entirely easy to grasp. What distinguishes *The Raj Quartet* from the pattern of similarly public and political novels is the rigour of its objectivity; it deals with unjust, hysterical emotion - the Quit India movement is full of emotions. So was the reaction of the rulers - and it leads us, not to intense emotions about justice, but to cool poise and judgement. Then he moves ahead to the transfer of power and the killings of people in India at the time of the partition of the subcontinent. With the public nature of the story goes a chastened and somewhat more public style than is usual with Paul Scott. The pattern clearly gives sociological and historical interpretation of human actions. Through this regulated pattern Paul Scott gives the history of the decline of the
Raj and the rise of Indian nationalism. The stories of *The Birds of Paradise*, *The Alien Sky* and *The Raj Quartet* are used as a means of getting us to understand the historical framework.

The theme of declining prestige of the Raj in the last days is recurrent in his novels. *The Chinese Love Pavilion* deals with the decline of influence of the Raj in Malaya where even a single daredevil could murder a few people and could not be apprehended by the machinery of the Raj. In *The Alien Sky* the fate of Tom Gower, is a representative case of such persons. The pattern of the fall of white man's prestige is a bit harsh and shocking. Englishmen could have never thought that their fate would be decided by the natives. It was not simply the humiliation of Gower but of all the people who carried the whiteman's burden. Even in *Staying On* Smalleys suffer at the hands of the ownership of the hotel - Mrs. Bhoolabhoy. Besides the Raj theme, the stories revolve round places - a particular place like pavilion in *The Chinese Love Pavilion*, corrida in *The Corrida at San Feliu*, the cage on the island at the palace at Jandapur in *The Birds of Paradise*, the Bibighar Gardens and the MacGregor House in *The Jewel in the Crown*, Rose Cottage in *The Towers of Silence*, and Smith's Hotel in *Staying On*. All these places have their rich history with their symbolic
meanings.

In *The Raj Quartet* the story revolves round the rape of Daphne Manners by six Indian hooligans in Bibighar Gardens. We have a web of reverberations to the Bibighar incident. It gives *The Raj Quartet* a cohesion and intricacy usually only found in music. It also shows the suicide of Miss Crane, murder of Merrick and Ahmed Kasim - all are due to the decline of the Raj. Earlier when the Raj was strong unarmed Miss Crane could face a strong crowd of angry Pathans, but now she faced humiliation and injury and the result was suicide.

Not only the theme repeats but some of the characters of the earlier novels crop up in later novels. Sir Conway of *The Birds of Paradise* can still be visualized in the last novel of *The Raj Quartet*. So is the case with Hakinawa of *The Chinese Love Pavilion*, who is echoed in *The Birds of Paradise* as well as *The Raj Quartet*. In *The Raj Quartet* characters appear in the fashion of a journey. Some are there from the beginning to the end. While others board the train at a wayside station and get down before the terminus. Some even continue the journey beyond the terminus - beyond *The Raj Quartet* they appear in *The Staying On* and beyond it - Perron Sarah, Susan, Minnie and Ibrahim.
The *Raj Quartet* is like a musical note with a refrain. On the very first page he writes:

This is the story of a rape, of events that led up to it and followed it and of the place in which it happened. There are the action, the people, and the place; all of which are interrelated but in their totality incommunicable in isolation from the moral continuum of human affairs. (1)

This is the position from which Paul Scott sets forth with unmodish amplitude, and in multiple perspective, develops his engrossing story of the Hindus, the Muslims and the British caught individually and collectively in fatefuly contiguous web of historic circumstances.

The *Raj Quartet* can be taken as a representative novel. On the basis of this novel one is prone to generalise. In Paul Scott's novels the pattern is like this. First an event takes place in a community. The event is explained in terms of that community. Then the same event is seen by others, commented and judged, by impartial observers and the other party and then by the third party that is neutral in the whole affair. In *The Raj Quartet* the experiences of Edwina Crane and Deiphne Manners are seen and viewed by different persons and angles. This is what Sir Malcolm calls "going round in increasing circles and disappearing into the centre".

The main event small in itself becomes a painstaking documentation of all the happenings leading up to and flowing from it, a living symbol of the "rape of India" by the British. The whole of The Raj Quartet is an explanation of the above statement. The rape case is a symbolic case that is dissected, analysed, microscoped and reflected. And every process Gives out a new facet of not only the case but of the people who are involved in it. There, he presents "for every event of any significance a whole spectrum of differing point of view". Further it was something more than a rape. A native could never think of raping a white lady, but on the eve of Quit India there was a marked decline in the prestige of white people in India. So it is a symbol of the decline of the Raj. The consequence was another rape, the rape of India, as the whole machinery of the Raj was let loose on the natives. The British people in India repressed, tortured, arrested and humiliated the natives who participated in the Quit India movement. In The Jewel in the Crown Paul Scott shows the setting of the cycle of commotion with the passing of the Quit India Resolution and the rape of Daphne Manners.

As in other novels, in The Raj Quartet also, events do not follow the chronological order - the narrative is not given in a linear way. But there is a mixture of future, past and present. The Bibighar incident is the centre of the situation or "point" in words of
Sir Malcolm from where outward circles involve other people as well as events - covering human situation. Again and again Bibighar or its related situations crop up adding new knowledge and dimensions to the case. The love between Hari Kumar and Daphne Manners contains all the characteristics of Anglo-Indian situation. It is the symbolic affair of English and India.

On a plain level Paul Scott's *The Jewel in the Crown* is much a story of romantic love as it is of crime. And it is a political story as well, for the fictional love and the fictional crime are affected by the real political events in India in 1942, as, in the standard colonial pattern, repression is followed by further repression. The pattern of the novel is an artful triumph. A part of the book is a third person novelist's account of what happened at that time; part of it is Paul Scott - or anyhow an English writer - describing his visits to relevant scenes and his conversations with people who have pertinent recollections; and part of it is the characters themselves speaking, both now and then, or in documents the author has collected. These diverse elements move (in both senses, narrative and emotional) and all fit precisely into the story, which itself goes forward with considerable powers and urgency. Some of the sections in which Paul Scott's characters - Sister Ludmila Smith,
Robin White - speak are entertainingly mimicry, among them an excerpt from the unpublished memoirs of an English brigadier - Reid.

Besides story telling, Paul Scott also uses his remarkable techniques to portray a place - Maypore - time, a society and its social arrangements - Hindu society, white society - that are now history. By this way the writer presents his vision of India of that particular time through the consciousness of various characters after a time - Daphne Manners, Robin White, Sister Ludmila Smith, Srinivasan and Vidyasagar. The flickers and flashes from Sister Ludmila Smith and Robin White tell a lot. They give a picture of the events in the background. When Paul Scott brings forward Daphne Manners through her journal, her journal presents the facts that in sequence turn towards her. Her field is defined with perfect distinctness and her story is the main story of the novel. In this novel the writer makes the past appear in a more or less distant perspective. The presentation through the various characters gives a variety to the shifting relation to the story. There is a safe serenity of a far retrospect. Along the characters the writer himself reinforces the picture and makes it richer and fuller because it is Paul Scott's as well as his creature's, both at once. There are many brains behind the eye, and
one of them is the author's, who adopts and shares the picture of his characters — say of Daphne Manners, we can feel the author looking over the shoulder of the characters who narrate the story — seeing more, bringing another mind to bear upon by bringing in another character on the same subject. Ian Hamilton remarked on the method of Paul Scott in *The Jewel in the Crown*:

> He has had to find a method of portaying the epic movement of time in terms of fully realized individuals — a technique of reconciling within a coherent whole, the delicacy of a miniature and the boldness of a vast panoramic canvas. To succeed as he has done with no sacrifice of aesthetic, moral or technical integrity, is a breath-taking accomplishment. (2)

*The Day of the Scorpion* presents a rich tapestry of Indian and British characters than *The Jewel in the Crown*. The pattern is full of a variety of incidents with a grasp of historical situation. This is a beautifully constructed novel with a ramifying and exciting architectonic plan. It contains five major themes; all dovetailing perfectly into one another and converging in the person of the heroine Sarah. The themes are revealed not in a narrative flow of strict chronology but in the alternating display of facets. Like the earlier novels the characters and incidents are seen through many eyes and many angles to the immense enrichment of our understanding. The

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foward compulsion of epic events is never weakened by his compassionate scrutiny of motives. Such is Paul Scott's technical skill that the scale and effect are Tolstoyan.

The themetic pattern is given symbolic turns in many incidents. One such is the surrender of Sarah, a pukka girl, the colonel's daughter, aware of responsibility and duties to the newly arrived officer, Jimmy Clarke, the smooth operator. It stands as a symbol for the submission of the conservative and old order of England to the harsh reality that was lying in wait to get victory of the socialists and "looping off India".

The Day of the Scorpion is more like a refinement, a refiction. The same events are followed out and extended. Truth is explored rather than told. The title of the novel signifies many things. A "scorpion surrounded by flame arches, its tail over its back and it stings itself to death." An elegant end to, an impossible situation. It is a legend only, but Teddie Binghan a young officer of the old school dies like the legend. He goes to help to get back a man of his regiment, who had deserted to the Japanese. But it was a trap for him and he is mortally burned when his jeep explodes. Miss Crane, who had a harrowing experience at the hands of 1942 rioters, dresses in a sari and sets fire to herself. Hari Kumar accused of
rape stays silent because his dignity and safety lies in that way. Others believe that the scorpion recoiled only in pain and intense heat, and there was no need of suicide as the flame themselves might die. The scorpion in a circle of fire represents the death wish of persons and of the race, and at the same time the opposite resource, self knowledge and escape.

Like the earlier novels *The Towers of Silence* is a work of consummate skill. The events of World War II, the Japanese invasion of Burma, the rise of Mahatma Gandhi, the imprisonment of Indian leaders and the beginning of the British withdrawal from the subcontinent are so interwoven and extended in scope that one can marvel at the controlled manner in which Paul Scott handles the shifting focus of his wide angle lens. The novel focuses on the memsahibs and officers of the Pankot Rifles and a retired missionary Barbara Batchelor.

The movement of *The Towers of Silence* sustains throughout in spite of the fact that a major part of it is a retold and extended form of the earlier novels. It is remote from a straight narrative approach. The novel is so beautifully constructed that *The Times Literary Supplement* described it as a "veritable Taj Mahal of a book", and an "elegy on the decline and fall of the Indian empire."
A Division of the Spoils successfully winds up Paul Scott's The Raj Quartet. This novel shows a considerable achievement of his art and intelligence. The novel begins at the close of the war with the exploits of Merrick of the Bibighar fame, now an intelligence officer in the army, in charge of screening the prisoners from the INA. Along this, the reader is exposed to the unorthodox ideas of Purvis, an economist from England. According to him, India was a liability for postwar England. Then the reader along some characters is taken on a journey into "uneasy distances".

In that part the writer shows a scene of a train journey which is repeated with details at the end of the novel and the whole novel may be taken as an explanation of that scene. It is 1947 and the British are leaving India. Muslims and Hindus are killing each other. A train from an old hill station in the North is stopped by angry Hindus as it crosses the plains. Shouting attackers kill shrieking passengers by the hundreds. Ahmed Kasim travelling in a first class compartment with Sarah, Susan and with some other Britons, gallantly or rather apologitically saves their lives by giving himself to the mob. He is chopped to bits. Paul Scott does not show the exterior of the train, the mob the blood, the bodies, or the long knives. Instead he shows the interior of the dark and
shuttered first class compartment where the English huddle with their luggage. Then there are references to the central incident - the Bibighar Garden rape case. Part three entitled 'The Moghul Room' develops the theme of the decline of the empire. The Moghul room of the summer residence of the Governor is not used for taking any great decision of the empire but just to make love - Sarah and Perron make love in that room. At the same time it reveals the "maze of imperial history"; the working of the Raj is especially exposed with the arrest of Kumar, investigation report of the rape as well as the arrest, and the exposure of the darkness of the empire - Herrick. Part five entitled 'Circuit House' gives in an orchestrated pattern the historical sweep with causes and consequences. Through the lives of M.A. Kasim, Sayed Kasim, the writer brings in the causes of partition - the division of the spoils. It throws light on Lord Minto's policy of divide and rule and persual of Hindu ideas by the Congress party, thereby giving Jinnah a handle to swing the Muslim electorate to his side.

Book two - Pandora's Box - is something like a historian's scrap book with special reference to the documentation of history with the help of contemporary news-cartoons. The man specially interested in historical documentation is Perron - the demobilised
seargent, now a scholar of history from Oxford and a newsman visiting India. He comes across the division of spoils - communal riots, refugees in a large number moving across the newly demarcated boarders, smiling politicians, murder of Merrick and last of all the book ends with the train incident which formed a part of the chapter 'uneasy distances' - and the departure of the British from India. The description of the attack on the train is the word for word repetition from the early part followed by significant details with a view to giving a shock to the reader. What fully justify Scott's endless repetitive probings is the struggle of the British community to avoid acknowledging the truth and dubious morality of its presence as ruler of India. At the end of the final volume, as the two nations go through the hasty and humiliating process of separation, Kumar who might have represented the best of their coming together is submerged in a Ranpur slum. A Division of the Spoils takes the reader to the logical conclusion in the loss of the "Jewel" as well as the mercurial Merrick.

Reduced to the barest terms, the structure of The Raj Quartet has the rhythmic rise and fall. He uses many kinds of rhythms. There is a combination of phrases, characters and incidents, rhythmically arranged. As there is a variety of repititions
the rhythmic form of *The Raj Quartet* enables us to respond to it as a song. It has a suggestive pattern with a richness of texture and substance. There, a stretch of time is shown in perspective at a distance. Like Thackeray a personal relation is established by chronicling and summarising.

The pattern of *The Raj Quartet* reflects the sombre and depressive vision of life. It begins with the killing of Chaudhuri by hooligans in 1942 and ends with the description of the killing of many Muslims when their train is held up. In the other novels also death dominates the first and the last pages. *Staying On* begins with the death of Smalley and ends with the same death. Like *The Raj Quartet* past and present intermix and reinforce the story. Paul Scott does not pattern his novels on some mysterious symbols as was done by E.M. Forster in *A Passage to India* by depicting 'Mosque', 'Caves', and 'Temple'. He does not present India in terms of a metaphysical being as was done by E.M. Forster.

The pattern in *The Raj Quartet* can be taken as an "ultrahistorical" as it deals with the whole life of a period. Paul Scott allots a definite time dimension to his set - a casual connection operates through time and it gives a cohesive structure. The pattern is spread in the time scale. The characters develop between 1940 and 1947. Even the detailed
depiction of day to day activities of the characters are controlled by the time dimension. The texture of the characters directly depends upon the employment of a discriminated time scale. Individual life in The Raj Quartet is being shown and acted out against a clearcut historical background.

At places in The Raj Quartet, the technique of the writer can be compared with the "close up" in the film. It gives us actual physical environment as well as moral environment. The account of Quit India movement and Indian independence appears as an authentic account of the actual experience of individuals. It is patterned in such a way that the set appears to be an authentic report of human experience. The essence of The Raj Quartet, like other sequence novels, is an elusive narrator or one or more characters plainly recording a pattern of events and behaviour so extraordinary as to need little or no extraneous comment from him.

The coda of The Raj Quartet, Staying On (1977) is a comic extension of the fall of the empire. Britishers are again told to leave their place in India to Indians. The rippling comedy in Staying On assumes an undertone that pulls Tusker down. And the end of the novel takes tragic overtones. The story begins at the end. It is all about Smalley and his inactive and that's why frustrating and
lonely life. It begins with death; that Smalley died and then slowly but with a steady pace it unfolds about the man, his wife, their marriage, living in the army, a posting with the Maharaja of Mudpore - the best period of his life - then adjutant of the battalion and retirement at Pankot. The present is punctured with the past at so many places. Through the time is 1972 but with flash back technique Paul Scott brings in Pankot of Raj days, and the final retreat and the downing of the Union Jack and the rise of the tricolour on the night of August 15, 1947 - the triumphant resolution of the Raj,

If we consider the number of personal centres of moral interest and the variety of themes, the number of vivid dramatic scenes and episodes, the different strands that go to the totality of action in The Raj Quartet the pattern is colourful. There is the private tragedy of Kumar and Manners; there is Merrick's history involving that of the Layton family; there is the story of Kasim family linked with Indian independence movement; there is that of Nawab of Mirat; and all these and so much else are subsumed in the public historical drama. It is a study of the play of moral and material forces, political and personal motives, in the freedom of Indian subcontinent. This shows that the
writer has a very highly organised pattern. Every detail of character, and incident has its significant bearing on the themes of the novels.

As Paul Scott believes in the "inevitability of history" the themetic pattern at times develops with the help of chance happenings. It so happens that Hari Kumar and Daphne Manners make love in the evening of August 9, 1942; that Miss Crane is on an inspection tour on the same day; that Ahmed Kasim is on the train that is ambushed on the way. These chance happenings are described by the author as they had "happen to happen". These incidents enfold the sense of destiny that constitutes his vision. In these incidents Paul Scott tends to be fatalistic. At times we have a feeling that some higher power over and above the earthly powers is at work. This enlarges Paul Scott's vision. If the novelist's vision is often bleak, it is partly because of some sense of doom that inhibits it. Arnold Toynbee's vision of history seems to have influenced Paul Scott. He sees in the decline and fall of the empire and the decay involved some inevitable reality.

The style and pattern of Corrida at San Feliu is lyrical. It is a masterpiece of Paul Scott. Only a poet could write that type of novel. There he presents people like Ned Pearson and Craddocks. They represent the "old-fashioned society that took its
pleasures in private and paid for them in public". (4)

In the lives of Craddocks as well as others, Paul Scott does not fail to capture tender and happy moments of life. But there is also the pain of "disgrace". There is a long exposition on disgrace in the imperial context. Thelma Craddock has an affair with Ned Pearson. They are exposed. Ned Pearson commits suicide. In spite of the disgrace Thelma does not forget Ned Pearson. She remembers him. The description or the expression of Thelma's starved passions touches lyrical heights:

As I stand at the telephone Ned will be behind me, eager, impatient. His hands will be on my breasts. He has beautiful hands. Strong but sensitive. He will bury his head in the hair in my neck. He will fill me with warmth and love, night after night. He will forget Lesley. When he is with me I make him forget Lesley. At first he was shocked at the things I made him do. But only for a moment. Making love to Lesley he felt nothing but a boy. With me he feels like a man. I have woken him up to know the infinite possibilities of his own body and mine. The exploration is endless. Alone I am ageing and ugly, with him I am beautiful... with his hands he lifts the sorrows from my cheeks and with the rod of love divines my joy. He moves in me like a giant, and then the world is nothing. (5)

Like Lawrence, Paul Scott at times raises sex to the height of lyrical beauty and charm. He does delineate sex in its rawness and brutality, as in the scene of rape. He also depicts scenes of tenderness and

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fascination of sex. In this regards he presents a moral vision as he never approves uninhibited sex that may bring disgrace on the participants. Disgrace in matters of sex leads Ned Pearson to commit suicide. Later on when Thornhill is fed up with his life - life of disgrace with horns on his head - he tries to escape from life itself:

It was a flight with no hounds of heaven in pursuit, a running through the dark after will-o'-the-wisp whose light had never been lit, a journey from one house of cards to another, through fields of stones and pertified gardens ringing to soundless carillons, along tracks that bordered but never crossed the frontier between the two kingdoms.(6)

This shows that Paul Scott in The Corrida at San Feliu shows his hand as a 'fictional virtuoso'. There the story unfolds through the impressions of the characters. The pattern of Corrida at San Feliu follows his own dictum. He says that a writer's job is like that of field glasses,

to isolate and separate, reduce all that formless unsatisfactory human activity to one self-contained significant image that might move me to create images of my own.(7)

To widen the sweep of his novels Paul Scott blends his acute vision with that of his characters. That vision can help a lot to the student of history and sociology,

6 The Corrida at Sen Feliu, p.182.
7 Ibid., p.116.
as on the intellectual plane the pattern is historical. This is the case with the novels having Indian background. The exposure of Anglo-India is done in terms of intellectual pattern. It can match with that of a historian in *The Birds of Paradise* and with that of a documentary producer in *The Raj Quartet*. Most of these novels are patterned on a tragedy. A tragedian presents life full of conflicts. Due to such conflicts *The Raj Quartet* culminates in a tragedy of colossal dimensions. Not only the hopes of the chief characters have turned to ashes but it resulted in the slaughter of about a quarter million people and untold misery and hardship to 50 million people.

The writer shows the tragic conflict at various levels. In the first place we note the conflict between the individual and society. Individual interests clash with the interests of the society. English people in India did not approve a white girl moving freely with a coloured man. Social conventions imposed some restrictions on individual aspirations. When the ruling society thought that she had crossed the limit, their pride contrived them to frame the coloured boy under DIR and deprived the girl of the company. Further when the girl was carrying a child, the English ladies, as a social group, showed their contempt for the girl as she was not ready to go for abortion. In the novels of Paul Scott lovers are
rarely left alone by the world. It always penalizes them. It may be Manners and Kumar or Thelma and Ned Pearson, they are punished and undone for love. So, as far as love is concerned the conflict is between individual and society, but this conflict brings untold miseries to the main protagonists. There is also a conflict between the rulers and the ruled. The British wanted to go along with their so-called "White man's burden"—civilizing the coloured people. While the Indian people wanted to run their affairs with the help of their elected representatives. Paul Scott has translated this historical collusion in human terms and imbied with a dramatic life. The historical collusion between the rulers and ruled in India after the first World War slowly developed into a long drawn struggle that culminated in the historic Quit India movement. Paul Scott has depicted it in human terms. The period between 1940 to 1947 was a period of social antagonisms. Individual lives are sharply drawn with this background. In 1947 the conflict acquired that final edge which led to the tragic division. The Raj Quartet is not only the story of the tragic fate of Manners and Hari Kumar but also of millions.

In A Division of the Spoils Paul Scott has represented what Schopenhauer describes the terrible side of nameless pain, the anguish of humanity, the triumph of evil, the mocking rule of chance and the irremediable fall of the just, and the
innocent are paraded before us. It shows universal human tragedy and futility of life in general. The pattern of The Raj Quartet presents history as a mass experience. The events that took place between 1942 and 1947 had a direct effect on the life of everyman in India. The social content of the novels presents a historical supposition, and circumstances of the struggle for independence connect up the second World War with the entire life and possibilities of the country. These novels depict the national awakening. And it is presented as an organic growth - Quit India, Second World War, the advance of Japanese, INA, atomic explosion, General Election in Britain - that influenced a great deal of human life on the subcontinent. Historical vision is seived through the above events with attendant historical psychology. There are glimpses of the psychology of rulers - White men's burden - their pride, arrogance, liberalism and the psychology of the "Mat-bap" in the army. The psychology of the ruled is depicted through the attitude of the educated people towards the ICS, towards white people with variation of hate and love from the elite, the soldier and the politicians especially the Congressmen, the Quit India and its interpretation.
Due to this intellectual structure, especially in the finale - as an orchestra or a symphony Paul Scott presents violent dislocations in the customary logic of narrative. In *A Division of the spoils* at the end he gives the style an appearance of carelessness - on the part of Perron; as well as on the part of the cartoonist - that results only the carelessness of the reader. All this shows that Paul Scott has put most of his creative energy in designing the structure of *The Raj Quartet*. His eye is always on the overall pattern. So these personal, social political and historical currents form the pattern of Paul Scott's novels.